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vices for which the Clarendon Press is famous would alone render the volume attractive, but behind these are the practical skill of the indexer, and the scholarship which has gained hints from many sources.

In his Preface the author declares :

"There is nothing original in this book. It will be found to be simply a 'Synopsis.' The modest aim of the writer has been to present in a compact, handy, tabulated form some of what appear to be the assured results of the recent researches of scholars in England and Germany. The structure may be said to rest on four main pillars—Sievers and Sweet, the eminent Old English scholars, Kluge, the well-known author of the 'Etymologisches Wörterbuch der deutschen Sprache,' and Brugmann, the industrious investigator of Indo-Germanic Sound Laws, the judicious codifier of the learning of the New School of Comparative Philologists in Germany."

In thus choosing his authorities, Mr. MAYHEW has done wisely and well, for his book supported by their names, announces itself at once as progressive and accurate.

Mr. MAYHEW's terminology and notation are nearly always deserving of approbation. He very sensibly uses the term 'Old English,' but seems to us less happy in employing 'Indo-Germanic' for 'Indo-European.' For quantity he prefers the macron to the acute accent in marking Old English words, concerning which point usage still differs.

Part I, Correspondence of Old English to the Cognate Languages, occupies 187 pages. Its five chapters are :

- I. West Saxon Vowels and their Equivalents in the English Dialects and in the Cognate Languages.
- II. Old English Consonants and their Equivalents in the Cognate Languages.
- III. Representation of Indogermanic Vowels in Old English.
- IV. Representation of Indogermanic Consonants in Old English.
- V. The Six Indogermanic 'Ablaut' Series in Old English and the Cognate Languages.

Part II, Correspondence of Old English with Modern English Sounds and Symbols, occupies pp. 188 to 256. Its four tables are :

- I. West Saxon Vowels with their corresponding Sounds and Spellings in Modern English.

- II. Representation of Old English Consonants in Modern English.

- III. Modern English Vowels with their West Saxon Correspondences.

- IV. Modern English Sounds and their corresponding West Saxon Vowels.

These are followed by two Appendixes :

- A. Table showing the Vocalization of Old English Dialects.
- B. Table showing the Various Developments of Vowels in Old English.

Finally come the Indexes, which occupy pp. 261-327. These comprise Armenian, Greek, Latin, Lithuanian, Old Bulgarian, Old Celtic, Old Prussian, Sanskrit, Zend; then under the head of Teutonic (why not Germanic?), Dutch, German (Old High, Middle High, and Modern), Gothic, Icelandic, Old Frisian, Old Saxon. Under English the division is into Old and Modern English, the former of which has pp. 292-317; the latter, pp. 318-327. On a rough computation, the Old English Index contains nearly 3500 words.

Mr. MAYHEW's book will be indispensable to all dictionary-makers, to all College professors and High School teachers of the English language, and to all with whom English is a serious pursuit, and not a mere game in which one man's guess is as good as another's.

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DANTE STUDIES.

L'Ultimo Rifugio di Dante Alighiere. Con Illustrazioni e Documenti per CORRADO RICCI. Milano: Ulrico Hoepli, 1891. 4^{to}, pp. 543.

Topo-Cronografia del Viaggio Dantesco per GIOVANNI AGNELLI, con xv Tavole. Milano: Hoepli, 1891. 4^{to}, pp. 159.

Beatrice Nella Vita e Nella Poesia del Secolo xiii. Studio di ISIDORO DEL LUNGO, con appendice di Documenti ed altre Illustrazioni. Milano: Hoepli, 1891. 8^o, pp. 172.

To the almost countless volumes that have been written upon DANTE, the three books just mentioned certainly form a not unimportant addition.

The author of the first work 'L'Ultimo Rifugio di Dante' tells us that he has been engaged upon it for fourteen years, and he has certainly collected a great mass of material from various sources; much of it from the archives of Ravenna, and other sources that have not heretofore been made known. The book is divided into three parts:

Parte Prima, Dante e I Polentani.

" Seconda, Pier Giardini, Menghino Mezzani e Bernardo Canaccio.

" Terza, Il Sepolcro di Dante.

The first part is perhaps the most interesting, though it contains little that is new—what the author tells us about GIARDINI—"uno degli scolari di Dante" and about MEZZANI—*notus quondam familiaris et socius Dantis nostris* throws very little light upon DANTE'S life. MEZZANI was a notary in 1317 when DANTE went to Ravenna. He was also a poet, but to judge from the extracts given by RICCI, it is no great loss to the world that his poetry is still hidden in manuscript in the Riccardiana library. Of one of his Sonnets, RICCI says:

Pervenutoci così scoretto in un codice della Riccardiana che non ci è riuscito in verun modo di raddrizzargli le gambe.

Vi si legge:

Perchè vuoi tu da corromperme l'osse?
Perchè vuoi tu ch'io non scampi a la torre
Che terramot mai nè vento mosse?

MENGHINO was a friend and correspondent of ANTONIO of Ferrara and of PETRARCA, and among the sonnets written during his imprisonment in 1357, there is one that is interesting as throwing some light on the much-disputed question of the 'veltro.'

"Già vo'l credete e volsi nominarlo
quel veltro a dar salute a Italia umile
che terra e peltro non dovea cibarlo
ma veggilo rimasto ingrato e vile,
.....
.....
e ha tradito ogni uom che in lui sperava
facendo per danari Italia schiava." P. 227.

This poem, our author says:

Dimostra che il poeta—stato già discepolo e amico di Dante e studioso della *Commedia*—riteneva e forsanche sapeva, che l'Alighieri nel famoso *veltro* non avea precisamente designata persona alcuna, ma si volgeva a quell' incognito che un giorno o l'altro avrebbe liberata l'Italia.

If he did know this, it is a pity he did not tell us distinctly; he might thus have prevented much discussion and saved a number of books from being written. Of CANACCIO, the author says that he knew DANTE and, perhaps, was his pupil. But all the details here-given of DANTE'S friends add nothing to our knowledge of his own life.

The largest chapter in the book is upon the Sepulchre of DANTE, and on page 369 is given quite a grisly picture entitled: "esposizione delle ossa di Dante nel 1865." There are all sorts of measurements on the volume, diameter and capacity of DANTE'S skull, etc., etc. The remarks upon the 'statura di Dante' are interesting. His height is given, making allowance for the loss of all the "cartilagini intervertebrali ed interarticolari," as "una statura nell'uomo vivo di metri 1.67," or not quite five feet five inches.

In the Appendix are given the 'Rime' of GUIDO NOVELLO DA POLENTA and of MENGHINO MEZZANI. Among the poems of MEZZANO are given what the author calls "*L'epitome* del Mezzano alla *Commedia* di Dante," which, he says, "non si è conservata integra." A stanza or two will give an idea of the poetry:

Dno Menghino Mezzano Sup. Infern.

I.

Nei mezzo del camin se trova Dante
Smarrito fuor de via per selva scura
et le bramose fiere starse avanti.
Ma parveli Virgilio, che'l sicura
de trarlo quindi unde mostrar predice
qual spirito inferno e quale il monte cura.

II.

Lo torno se n'andava; el duca dice
con e nel limbu fu, quale maestro,
per lui campar mandato da Beatrice.
Franchezza i porse al cor col suo dir destro,
Sì che viltà disposta se conforta,
e seco entra al camin alto e silvestro.

Per me se va: ne l'aere tinto scorta, etc.

The volume concludes with some very interesting documents from the archives of Ravenna and Bologna. The work is beautifully printed.

The attempt to place clearly before the eye of the reader the fabric of the universe as imagined by DANTE, has often been made,

and two such works have within the past few years been very favourably received.¹ The 'Topo-Cronografia del Viaggio Dantesco,' the author tells us, is the outgrowth of a former smaller work, and is much more pretentious than any previous book upon the subject. In the opening chapter of "Del Luogo, Della Forma e Delle Misure dell'Inferno e Del Purgatorio," the theories of various writers and commentators are discussed, beginning with ANTONIO MANETTI, and then taking up the views of GIAMBULLARI and LANDINO. All three were Florentines, and their conception of DANTE'S world was, in the main, the same. The theory of ALESSANDRO VELUTELLO, of Lucca, is then examined, together with the views of every writer upon the subject down to our own day. The "Itinerario per l'Inferno" follows, then the "Itinerario per Purgatorio," after which comes the "Cronografia," the most interesting part of the book. The plates which accompany the text are printed in various colors and are drawn with great skill. Many a reader will, however, doubtless be obliged to furbish up his knowledge of Descriptive Geometry before he can clearly understand some of the drawings. As to the Astronomical designs, I fear they will never be of much use to the average DANTE student. The book contains everything of importance that has appeared up to the present time upon DANTE'S universe; the personal views of the author are always clearly set forth and it may safely be asserted that his book is of permanent value.

The 'Beatrice' of DEL LUNGO is a reprint with many additions of an article that originally appeared in the *Nuova Antologia*, on the six hundredth anniversary of the death of Beatrice, which fell on June 19, 1290. The previous works of DEL LUNGO have shown him to be a DANTE scholar of the first rank, but the book before us is rather disappointing. It is written in so diffuse and argumentative a style that it is

¹ *La Materia della Divina Commedia* di Dante Alighieri dichiarata in vi Tavole da MICHELANGELO CAETANI. Firenze, 1886. This little book, which first appeared in 1855, and which has not been replaced by any others that have since been published, gives a very clear idea of DANTE'S world.

Tavole Dantesche ad uso delle Scuole Secondarie compile dal Prof. ADOLFO BARTOLI. Firenze, 1886.

often hard to get at the kernel of fact contained in it. He says for example:

"In altri documenti, i quali aspettano uno studio degno della loro importanza, libri mercantili de' Bardi, che la cortesia del marchese Carlo Ginovi mi ha concesso di esaminare, le mie ricerche, diciam così, congiungali mi condussero per primo risultato alla scoperta sotto l'anno 1310 d'una nidiata di almen cinque figliuoli: 'Puccino, Masino e Gieri fratelli, figliuoli che fuors di Simone di misser Iacopo (de' Bardi), manovaldi di Vannozzo e di Perozzo loro fratelli.' Altro che "la steril Beatrice"! dovetti, a prima giunta, col divulgato settenario carducciano,² esclamare: e stavo per comunicare al poeta ed amico la prosperosa novella; se non che, seguitando a sfogliare quelle spaziose e crepitanti membrane, ebbi a dire, "non dopo molto carte," Adagio a' ma' passi!

He is in some doubt as to which messer Jacopo was the husband of Beatrice, for there are two persons of that name:

"Dunque, fra il xiii e il xiv Secolo, i Bardi ebbero due Simoni, come da altri di quei documenti potei porre in sodo." "Un Simone, dunque, e un messer Simone: un Simone di messer Iacopo, e un messer Simone di Gieri."

This fact the author has doubtless "posto in sodo," but not which one of the men whose names have just been mentioned, was Beatrice's husband. The book is valuable for its *Documenti*, the first of which is the testament of Folco Portinari, de' 15 gennaio 1287 (stil Fiorentino). After a number of charitable bequests and a legacy to his wife, madonna Cilia dei Caponsacchi, and to his sister Nuta, he mentions his four unmarried daughters: Vanna, Fia, Margherita and Castoria, after which we find the following:

I tem domine Bici etiam filie sue, et uxori domini Simonis de Bardis, legavit de bonis suis libras L ad florenos.

This is the only documentary evidence in the book concerning Beatrice. There is much pertaining to Folco Portinari, the father of Beatrice, who is shown to have been several times chosen one of the Priors of Florence; and important Florentine military documents of the year 1285, explaining a passage in the 'Vita Nuova.' Most interesting, however, are extracts from the 'Libri mercantili dei Bardi' which show that in 1336 and 1337 the latter

² Refers to a poem of GIOSUÈ CARDUCCI.

house had commercial relations with Bochaccio Ghellini da Ciertaldo, the father of GIOVANNI BOCCACCIO.

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SPANISH LITERATURE.

Studien zu Lope de Vega Carpio. Eine Klassifikation Seiner Comedias. WILHELM HENNINGS. Göttingen: 1891. 4^{to}, pp. 105. (Dissertation).

THE Dramatic Literature of Spain in the seventeenth century is a domain of such vast extent that many have doubtless been deterred from venturing upon it. The first really important work upon the subject, A. F. VON SCHACK, 'Geschichte des dramatischen Literatur und Kunst in Spanien,' which first appeared in 1854, was for many years without a rival in the field. Of the works that have since been published, that of KLEIN¹ has been very adversely criticized, while SCHAEFFER'S² 'History of the Spanish Drama' has met with a better reception; neither of these works, however, have entirely superseded SCHACK. It was of course impossible in works treating of the whole Spanish drama to do more than indicate in a few instances the plots and actions of the plays. A careful analysis and classification of the works of the various dramatists of the golden age of Spanish literature is of the greatest importance, however, and any attempt to reduce a portion of this immense literature to system and order, in furtherance of its methodical study, is praiseworthy, especially when the task has been so well done as in this work of Dr. HENNINGS.³

The author first reviews the attempts to classify the Spanish dramas, as proposed by several writers, beginning with BOUTERWEK. He then examines BARON VON SCHACK'S classi-

fication of the dramas of LOPE DE VEGA, and with this as a model, proceeds to give us his own arrangement and grouping of the dramas of this author, based, as he tells us, upon the reading of all the dramas that were accessible to him; namely, those contained in twenty-six volumes of the Zaragoza edition of 1604-1647. Instead of the twelve groups that VON SCHACK has made, HENNINGS gives us the following nineteen:

1. Spanische Geschichte und Sage; 2. Auserspanische Geschichte; 3. Biblische Stoffe; 4. Erdichtete Stoffe in Anlehnung an Historische Personen oder Umstände; 5. Mythologische Stoffe; 6. Sagenkreis des Mittelalters; 7. Novellen der Italiener und Spanier; 8. Dramatisierte Novellen; 9. Lustspiele; 10. Schäferspiele; 11. Schicksalsdramen; 12. Sittengemälde oder Zeitbilder; 13. Romantische Schauspiele; 14. Characterdramen; 15. Haus- und Familienstücke; 16. Biographische Schauspiele; 17. Didaktische Stoffe; 18. Legenden Stoffe; 19. Comedias de Santos.

Objection may, of course, be made to such a system of grouping; but all classifications are more or less arbitrary, and only one who has occupied himself, even superficially, with the Spanish drama knows what immense difficulty lies in the way of any classification of these plays; how often it is utterly impossible to say that a play belongs to this or that class.

The author notices nearly four hundred plays of LOPE, indicating the plot very briefly in some cases, while in others a detailed analysis of the piece is given.

In a work that covers so extensive a field, it is almost unavoidable that inaccuracies should creep in here and there, but the instances are few in the present case, the only serious error being on page 79, where "La Verdad Sospechosa" of ALARCON is attributed to LOPE. The author was doubtless misled by the fact that the play is actually printed in volume xxii of LOPE'S works (Zaragoza, 1630), and was long considered to be his.⁴

⁴ There seems to be a curious mistake about the play "Amor, pleito y desaffo." LOPE'S play of that name is printed in volume xxiv of his plays (Zaragoza, 1633). ALARCON'S "Ganar Amigos" is printed in Vol. xxii (Madrid, 1635), under the name "Amor, pleito y desaffo," and ascribed to LOPE.

¹ KLEIN, J. L. 'Geschichte des Dramas,' Bd. ix u. x. Leipsig, 1872.

² SCHAEFFER, ADOLF. 'Geschichte des spanischen National-Dramas.' 2 Bde. Leipsig, 1890.

³ The only other treatise known to me, upon special Spanish authors, are: GÜNTHER, ENGELBERT, 'Calderon und Seine Werke.' 2 Bde. Freiburg i/B., 1888.

In this work the author gives an excellent analysis and critique of one hundred and seven of CALDERON'S dramas, seventy-three of his *Autos sacramentales*. The work is worthy of all praise.

I have not seen the paper on ALARCON, announced by Prof. F. M. PAGE in the programme of the last convention (held at Nashville, Tenn.) of the MOD. LANG. ASSOCIATION OF AMERICA.